

School of Arts & Social Sciences

Bachelor of Arts (Honours)
Bachelor of Social Science (Honours)

2019
Honours Handbook

Approved by the SASS School Board, 21 August 2018.

School of Arts & Social Sciences

<https://www.scu.edu.au/school-of-arts-and-social-sciences/>

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The Honours program

Honours in the School of Arts and Social Sciences (SASS) is a separate fourth year of study that is undertaken following successful completion of an undergraduate degree. The Honours degree is highly regarded in providing advanced education in research, analysis and writing or creative production. As well as a completion point for tertiary study itself, it also represents the starting point for entry into postgraduate and academic research.

The School of Arts and Social Sciences has two Honours programs in which a range of discipline areas can be studied:

- Bachelor of Arts (Honours) – for students studying contemporary music, visual art and design, media, and arts
- Bachelor of Social Science (Honours) – for students studying social welfare and social science.

An Honours degree is an opportunity for intellectual stimulation and achievement, academic development and personal enrichment.

Should you wish to enquire further before undertaking Honours you are welcome to contact the School and discuss your interests with the Honours Coordinator, Head of School, or members of staff whose area of expertise is relevant to your interests and study area.

The SASS Honours Course Coordinator is:

Dr Erika Kerruish

Email: Erika.kerruish@scu.edu.au

Creative Writing students should include in their consultations the Creative Writing Coordinator, Dr Lynda Hawryluk.

About Honours

The purpose of Honours

Honours programs serve a variety of purposes. Their primary purpose is to provide students with research training. Consistent with this purpose, Honours programs nearly always have a strong component of supervised research practice, and the award of an Honours degree generally demonstrates an ability to conduct research in your discipline.

A related purpose is the preparation of students for undertaking a research higher degree. Please make enquiries about postgraduate programs early in your studies, to help shape your Honours program.

A third purpose is to equip students with investigative skills that will have vocational relevance. The specific dimensions of this will vary according to a specific professional field.

Finally, the Honours year is an important basis for the development of a range of lifelong learning skills.

Applying for Honours

The steps for applying to enter the School of Arts and Social Sciences (SASS) Honours program are:

- 1 Consult with the Honours Course Coordinator. The Course Coordinator will discuss entry requirements relevant to you, and can help with identifying a relevant supervisor for your project. Creative Writing students should include in their consultations the Creative Writing Course Coordinator, Dr Lynda Hawryluk.
- 2 Next, consult with a member of staff who you believe to be an appropriate supervisor for your project before you submit your application. Appendix 1 lists potential supervisors and their research interests. In Honours you may undertake a project you formulate or take on an existing project designed by SASS staff. In Appendix 2 you will find a list of suggested Honours projects. Even if you wish to pursue your own project, this list can be used give your ideas about the direction your project could take.

With your potential supervisor you need to:

- complete a Supervisor-Student Agreement Form (Appendix 3). Please download the form from the SASS Honours site at <http://scu.edu.au/arts-social-sciences/index.php/80/>),
 - in consultation with your potential supervisor, complete a Brief Research Proposal. See Appendix 4 for a guide to completing a proposal.
- 3 (for applicants from universities other than SCU only) have available an academic transcript from your university clearly showing your Grade Point Average.
 - 4 You are now ready to apply for entry to Honours. All Honours applications are made online (via <http://search.scu.edu.au/courses/>). Before starting the application make sure you have your proposal, Supervisor – Student Agreement, and (if necessary) your academic transcript available in an electronic format.

Your application needs to be submitted by 30th November. If your Bachelor degree will not be complete until after the due date, for example, because you will be undertaking your final units

in Session 3, please discuss this with the Honours Course Coordinator. Generally, this is not a barrier to applying for Honours.

All applicants for admission to an Honours program will be advised of the outcome of their application. If you are offered a place in an Honours program, you will normally receive this offer in mid-December.

There is no mid-year Honours intake in the School of Arts and Social Science.

It is possible to undertake Honours as a part-time student, over two years. If you have doubts about completing Honours within 8 or 9 months of study, we suggest you explore this option.

Late applications might be considered in exceptional circumstances, with the recommendation of the Honours Course Coordinator and at the discretion of the Head of School.

Eligibility and Admission

This section is based on the University's Rule 5 – Honours Awards (Separate Year) at <http://policies.scu.edu.au/view.current.php?id=00135>.

(5) Before being admitted to candidature in an Honours award course, an applicant shall:

a. have completed the requirements for the relevant Bachelor degree at this University or another registered Australian higher education provider, normally having obtained at least a Credit average, and have satisfied the relevant Head of School that the content of the proposed Honours program, together with any further work the Head of School may prescribe, is sufficient to make the person a suitable candidate for the award of a degree with Honours; or

b. have obtained a Bachelor degree qualification (or equivalent) from a recognised overseas university, have satisfied English Language Proficiency requirements for admission, and where necessary have undertaken further work, which in the opinion of the Honours Course Coordinator are at least of the standard and content required by clause (5)a.

Admission to candidature for a Bachelor degree with Honours shall be subject to the availability of appropriate supervision.

About Honours

Award requirements

As a candidate for the Honours degree you need to complete the course as set out below and obtain a grade not less than a Pass or Satisfies Requirements for all the units, as well as fulfilling any other requirements that the Course Coordinator may prescribe.

Duration of the course

Unless the Course Coordinator in special circumstances determines otherwise, you need to fulfil all requirements of the Honours course within one year of first enrolling in the case of a full-time candidate, or two years in the case of a part-time candidate.

Leave of absence

Honours students may apply for leave of absence of up to one year. Rules relating to Leave of Absence may be found at <http://policies.scu.edu.au/view.current.php?id=00131> - s7.

Cost of the course

Fees are structured similarly to an undergraduate degree and are supported by HECS. Please contact Client Services for the latest fee details.

Honours scholarships

The School of Arts and Social Sciences (SASS) generally offers a limited number of Honours Scholarships. Please contact the Honours Course Coordinator for the latest information or visit <https://www.scu.edu.au/study-at-scu/scholarships/find-a-scholarship/>.

Structure of the course

All SASS Honours courses are comprised of four units, each worth 24 credit points.

As a rigorous research project requires knowledge about research methods, 25 per cent of Honours is coursework in research methods. The Research Methods unit addresses content relevant to the Arts and Humanities, Social Sciences and Social Welfare, Art and Design, Contemporary Music, and Media.

The thesis or exegesis/creative work component, therefore, is normally 75 per cent of the degree. Your thesis or exegesis/creative work is completed by enrolling in 3 Honours Research units. These units contain no coursework, and are where you do your research under supervision from your supervisor(s).

The following table sets out a typical SASS Honours program. Unit Information Guides for each of unit are available on the relevant MySCU prior to the commencement of each session.

Full-time

Session	Units	Unit load
Session 1	COM40015 Research Methods for Arts and Social Sciences CAR83001 Honours Research I	24 credit points 24 credit points
Session 2	CAR83002 Honours Research II CAR83003 Honours Research III	24 credit points 24 credit points

Part-time

Session	Units	Unit load
Year 1, Session 1	COM40015 Research Methods for Arts and Social Sciences	24 credit points
Year 1, Session 2	CAR83001 Honours Research I	24 credit points
Year 2, Session 1	CAR83002 Honours Research II	24 credit points
Year 2, Session 2	CAR83003 Honours Research III	24 credit points

Advice about postgraduate studies and scholarships

If you're thinking about postgraduate studies, it is worthwhile to seek advice in the first session of your Honours year about what is available at Southern Cross University.

Your supervisor will be happy to arrange for you to consult with the School's Director of Higher

Degrees Research Training and with staff in the Division of Research to discuss options and plans.

Further information on SASS Higher Degrees Research is available at <https://www.scu.edu.au/school-of-arts-and-social-sciences/higher-degrees-research-and-honours/>.

Students intending to apply for an Australian Government Research Training Program Scholarship Stipend should contact the School Director of Higher Degrees Research Training or the SCU Graduate School for further information. Application closing dates are generally 31 October, but please confirm this with an appropriate staff member.

Developing your thesis or creative work and exegesis

To gain a sense of what the final product of Honours research is, it is useful to read previous theses or exegeses completed within the School. Copies are kept in the Library and by the Honours Course Coordinator.

Selecting a research topic

In most cases, you will have a good idea of the broad topic you wish to investigate, and your supervisor will be able to assist you to better define the aspect you will be focussing on.

One of the first tasks for Honours students will be to develop a research proposal. Your supervisor will explain the requirements of a research proposal in your particular field. The first step towards a research proposal is to develop a short proposal for applying to entry to Honours. Appendix 4 provides some guidelines for developing this proposal. The nature of research is such that this proposal will change over time, sometimes dramatically. At all times keep your supervisor informed of how your project is developing.

The coursework you will undertake offers an ideal opportunity also for reflecting on approaches, methodologies, research design, and conducting research. In the coursework unit you will refine your research proposal, and assignment work will be directly relevant to your thesis or creative work and exegesis.

Selecting a supervisor

Ultimately, the supervisor is appointed by the Head of School on the recommendation of the Honours Course Coordinator, after consultation with relevant staff. See Appendix 1 for a list of possible supervisors and their research interests. You may approach a staff member directly to discuss their availability as an Honours supervisor.

Please note that when approaching staff directly, you should first of all talk to available permanent staff. If a permanent staff member is not available, please contact the Honours Course Coordinator to discuss options with sessional (casual) staff members.

Much of your contact as an Honours student will be with your supervisor. It is useful for you and your supervisor to communicate early on in the year about your mutual expectations and responsibilities. Agreeing on how often you will try to meet and how much guidance your supervisor will provide is important to do at the start. Part of your application for Honours includes formalising this agreement in a 'Supervisor – Student Agreement' (see Appendix 3). The sections below titled 'Responsibilities of the Honours supervisor', 'Responsibilities of the Honours student' and the 'Student Responsibilities Checklist' will help you discuss your and your supervisor's expectations.

Thesis or creative work & exegesis submission and due date

Submission of written work

Honours students completing a thesis without a creative component or creative work and

exegesis in creative writing or media are required to submit to the Honours Course Coordinator at least two spiral-bound copies of your work as well as an electronic copy by 1st November (or the closest subsequent working day), unless:

- you have been given an extension on medical or other appropriate grounds, or
- you are applying for an Australian Government Research Training Program Scholarship Stipend for the following year.

In addition to hard copies, **all written work**, whether an exegesis or thesis, **must be accompanied by a Turnitin Originality Report**. This is generated by submitting your work via the assessment task submission link on the CAR83003 Honours Research III MySCU site

Of the three copies of the thesis or creative work/exegesis submitted, two go to the examiners and the School keeps one copy. After examination the School may request an electronic copy of your revised thesis. The School will place electronic copies of First Class and Second Class Division 1 Honours research in the library, unless the work is not for public access.

Due dates

Your supervisor and the Honours Course Coordinator are responsible for ensuring that you understand the importance of key deadlines. These deadlines are important because at the end of the Honours year results must be available in time for students to be able to apply for scholarships, stipends and jobs.

Thesis or creative work/exegesis submission dates will vary according to your course.

Visual art and design students should consult the Course Coordinator regarding the Honours Exhibition date. This is typically in November. Your exegesis will be due two weeks prior to this date so it can be forwarded to examiners before the Honours Exhibition.

Contemporary music students whose thesis comprises a creative work and exegesis must consult the Course Coordinator regarding your performance and exegesis due date. If you are producing a standard thesis (that contains no creative work) or a creative thesis with a recording or web link, the due dates below apply.

The due date for students producing a stand-alone thesis or exegesis and creative work (that is, the creative work is not recorded or a part of the graduate exhibition) and who are not applying for a Research Training Program Stipend (RTP) is 1 November or the closest subsequent working day.

RTP applicants, except in Visual Art and Design or in Contemporary Music (with a live performance component), need to submit by 1st October (or the closest subsequent working day), to allow for examination and grades approval before RTP applications are considered in early December. (Bear in mind that with the best will in the world your examiners might not achieve a swift turnaround on your result, and that required revision might add precious extra time to this).

Part-time Honours students should observe the same submission dates as full-time students. Students completing their studies at the end of Session 1 should submit their thesis on 1st June (or the closest subsequent working day).

Extensions and Special Consideration

Extensions for submission of Honours theses or creative work/exegeses, or other Honours assignments, will be granted only in accordance with the policy regarding special consideration

(for more information see <https://www.scu.edu.au/current-students/student-administration/special-consideration/>).

Prior to the prescribed due date, a student may apply for special consideration to vary the deadline for submission.

Requests for extensions on other exceptional grounds will be referred to the Honours Course Coordinator and the Head of School.

The Rules also provide that where a student completes an assessment task, such as a thesis or exegesis, and believes that his or her performance or preparation was adversely affected by medical or other exceptional circumstances, that student may apply for special consideration.

Late submission of your research, without an approved extension, will be penalised according to SCU's Assessment Procedures (<https://policies.scu.edu.au/view.current.php?id=00255#min7>). Any assessment material submitted more than 10 days after the due date without special consideration approval will not be accepted. This policy is subject to the discretion of the Head of School or the Honours Course Coordinator.

Thesis or exegesis word length, presentation and referencing

Word length

A traditional research thesis is normally required to be between 15,000 and 20,000 words in length. This does not include the bibliography, or appendices, or tables.

Students in many disciplines, such as visual art and design, contemporary music, multimedia, video, radio, and spoken word, are able to produce a creative thesis with a component that is not text-based. The exegesis that accompanies such a work varies in length, depending on disciplinary conventions. Art and Design students need to complete a 5,000–8,000 word exegesis, while Contemporary Music students need to complete an exegesis of 10,000–12,000 words. Creative writing students should produce a thesis comprised of a 5,000 word exegesis and 10,000–15,000 word creative work.

In some instances, a student and their supervisor(s) may agree to vary the weighting of creative work and the exegesis. This typically requires a variation in the distribution of the overall word count. This option is not available for Art and Design students.

Presentation

All written work must be presented according to the following guidelines:

- A4 white paper;
- Single or double-sided printing is acceptable;
- Wide, left-hand margin (about 4 cm) for binding;
- One-and-a-half spacing between each line. Single spacing can be used for appendices, footnotes and long quotations (though defer to referencing style conventions);
- Leave a line between each paragraph for essays. For creative text there is no line space between paragraphs, with the first paragraph under a title or heading not indented, and with an indented first line of subsequent paragraphs;
- Use a 12-point, serif font such as Times, Times New Roman or Cambria (unless otherwise approved by your supervisor);
- Number each of your pages;

- Indent long quotations (more than three lines) and use single spacing; and
- Depending on your referencing style, a bibliography or list of references must be included, beginning on a new page at the end of your text. This list should be labelled according to the referencing style used (generally 'Bibliography' or 'References') and conform to the referencing style format and conventions.

The recommended structure of a traditional Research Thesis is as follows:

- 1 Title page
- 2 Declaration of originality (see below)
- 3 Acknowledgments
- 4 Abstract
- 5 Table of contents
- 6 List of illustrations and tables (if any)
- 7 Introduction (if separate from chapter one)
- 8 Chapters in sequence
- 9 Conclusion
- 10 Bibliography or List of References
- 11 Appendix or appendices (if any)

In Creative writing, 7, 8 and 9 would be replaced by the creative work followed by the exegesis. Alternative formats are possible but should be approved by your supervisor.

Declaration of originality

A Declaration of Originality must appear after the title page your thesis or exegesis. The standard text for the Declaration is provided below and should be reproduced, signed and dated in the final submission.

I declare that this work is my own, except where acknowledged and has not been submitted for academic credit elsewhere, and acknowledge that the examiners may, for the purpose of assessing this item:

- a. Reproduce this work and provide a copy to another member of the university or an external examiner; and/or
- b. Communicate a copy of this work to a plagiarism checking service (which may then retain a copy of the work on its database for the purpose of future plagiarism checking).

I certify that I have read and understood the University Rules in respect of the Academic Integrity Policy.

Signed Date

Referencing

It is necessary to acknowledge and identify all quotations and key ideas, arguments, theories, evidence and statistics from your sources that are not your own, and which are not common knowledge. Referencing indicates your sources to the reader and makes them accessible. It also demonstrates your scope of research to the marker, and adds credibility to your work. You will often find other authors' references useful to your own research. Failure to acknowledge another's words or ideas is dishonest and attracts serious penalties. This is called plagiarism, and is considered improper academic conduct.

Systems of referencing

There are a number of systems of referencing and many different styles of presentation for each. All of these systems and styles are correct but it is most important to choose one in particular and to be consistent throughout your thesis or exegesis. Consistency includes all details of punctuation and sequencing in citations and the format of the bibliography.

Each system of referencing has its own advantages and problems:

- **footnotes** make it easy to identify a source immediately, but lengthy footnotes can also be distracting and clumsy,
- **endnotes** allow for more comments and additional information, but require the reader to keep referring to the final pages of the thesis or exegesis, and
- **included references** are efficient in space, and relatively concise, but they allow no room for additional comments, and are fairly limited in the information they include.

The main systems of referencing used in the arts, creative arts, humanities and social sciences are the Humanities or Chicago Style, MLA and author date (Harvard or APA) system. The School prescribes no single method of referencing. It is important to consider the conventions of your own discipline. For guidance in this area, talk to your supervisor and look at the Style Guides provided by journals you often use. Consider where you would like to publish your own work and the system that suits the way that you are writing. More detail can be found in the *Style Manual for Authors Editors and Printers* by the Australian Government Publishing Service, and available in the University Library. Online Style Guides are also available from the Library.

List of references ('References') or Bibliography

At the end of every academic written work you are required to give a list of references, or list of all the sources of material you have used to write the essay. In your thesis or exegesis this list should appear on a new page immediately after your final paragraph but before any Appendix or Appendices.

If the list includes only those sources directly cited in the text of the exegesis or thesis, the list is headed 'References'. If you wish to include in this list all the sources not directly cited in the exegesis or thesis, the consolidated list is called a 'Bibliography'. Consult your referencing style guide as to how the list of references or bibliography should be formatted. If these conventions are not followed properly the markers of your academic work may deduct marks and/or return your work to you for appropriate corrections to be made.

Research Ethics

All research involves a consideration of research ethics, however, research which involves people or animals as participants requires a formal Research Ethics process to be completed prior to any field work taking place. All Research Ethics applications must be authorised by your supervisor, who will be the primary investigator named on your application.

Animal care and ethics

For Animal care and ethics please discuss this with your supervisor. Further information may be obtained at <https://www.scu.edu.au/research/research-ethics/animal-care-and-ethics/>.

Human research ethics

It is a general requirement that in Honours, which is an introductory research training degree,

any research involving people as participants will be low risk and require an Expedited Ethics process. Human research includes conducting interviews, questionnaires and surveys, observation and so on. Consult your supervisor about this early on in developing your research proposal if you think this applies to you. Further guidance can be obtained from SCU Human Research Ethics at <https://www.scu.edu.au/research/research-ethics/human-research-ethics/>.

Assessment and grading

Honours degree grading and awards

Students need to successfully complete a total of four double-weighted units in order to be awarded the Honours degree. As discussed above, the Research Methods unit comprises one double-weighted unit and the thesis or creative work/exegesis comprises a further three double-weighted units.

The four double-weighted units of the Honours Year combine to create a score out of 100 marks. Of these 100 marks, 25% come from Research Methods and 75% from the thesis or creative work/exegesis. This mark is then used to determine the final grade:

Honours Class 1	85–100
Honours Class 2 Division 1	75–84
Honours Class 2 Division 2	65–74
Honours Class 3	50–64

University Medal

A University Medal may be awarded annually to candidates of Honours programs who achieve first class Honours and who have a grade point average in their undergraduate degree of 6.5 or more. The SCU Policy Library details additional rules for the Medal (see <https://www.scu.edu.au/current-students/opportunities/university-medal-and-academic-prizes/>).

Overall Honours marks

Except for Art and Design, the thesis or exegesis/creative work is marked out of 100. 75% of this mark plus 25% of your Research Methods mark is used to calculate your final Honours mark. In Art and Design your exegesis and creative work is marked out of 75 and added to 25% of your Research Methods mark.

If you are producing a creative work and exegesis, each of these will have separate weightings to make up the total mark as follows:

- For Media, Creative Writing and Contemporary Music students this weighting will normally be divided into 20% for the exegesis and 80% for the creative artefact. In some instances this weighting can be varied in negotiation with your supervisor and Course Coordinator. Your total Honours marks will be comprised of 75% of your thesis mark, and 25% of your Research Methods mark.
- For Visual Art and Design students, the examination of your work in the end-of-year exhibition will constitute 55 marks of your overall result in the Honours degree. The accompanying exegesis comprises 20 marks, to make a total of 75 marks.

Thesis and creative work/exegesis examination

The examiners

Honours research is marked by two examiners, neither of whom is the supervisor:

- one internal (a staff member of Southern Cross University, but not the supervisor)
- one external to Southern Cross University.

Art and Design students will be examined by the same two examiners. Other students will have their own examiners.

The supervisor, or supervisory group in the case of the Art and Design examination, proposes the examiners to the Course Coordinator after first contacting the examiners to confirm their availability. The Course Coordinator then seeks approval of the two examiners from the Honours Advisory Committee who then confirm the appointment of the examiners with the Course Coordinator.

When proposing the examiners, the supervisor should provide the following information to the Course Coordinator:

- examiner's name,
- examiner's email address,
- examiner's preferred mailing address,
- examiner's qualifications,
- examiner's brief biography of 100 words or so that is relevant to the research being examined, and
- the student's thesis/exegesis title and abstract.

Examiners should have no conflict of interest with the student whose research they are examining, and are required to declare any real or perceived conflict at the time they are approached for appointment.

A student may have suggestions for potential examiners and suggest these to the supervisor, however, the student should have no contact with the examiners, and the examiners must be independent of the student. In making contact with the examiners, the supervisor will require from the student the title of the exegesis or thesis and an abstract of approximately 150 – 200 words.

Once proposed examiners are chosen and make themselves available for examination, the Course Coordinator seeks confirmation of the appointment of the examiners from the SASS Honours Advisory Committee. This is generally done by email, with details of the student, the abstract and the names, qualifications and expertise of the examiners. The Honours Advisory Committee is given at least 3 days to object to the appointment of any examiner. Objections which are upheld by the Course Coordinator will be communicated to the Supervisor, who will then propose an alternative examiner.

Generally examiners are given 4 weeks to provide a mark and report on Honours research.

The examination

Each examiner will receive a copy of the thesis or creative work/exegesis, an explanatory letter that outlines the marking criteria and grading scheme, and a form for reporting the mark. Examiners are asked to provide a mark out of 100 for Honours theses as well as a written report

of one to three pages. The two examiners' marks are averaged to yield an overall mark out of 100.

In addition to the mark, examiners are required to make any comments and suggestions they may have about the research. These comments are generally made available to the student through the supervisor after the results have been confirmed. In some cases, examiners may ask for part of their report to be kept confidential, and this part will not be available. Unless requested otherwise, the identity of examiners will also be made available to the student.

When the Course Coordinator receives the examiners' marks and reports, they will calculate the final grade and confirm this with the SASS Honours Advisory Committee. This is generally done by email, with details of the marks and calculations and copies of the examination reports. The Honours Advisory Committee is given at least 3 days to confirm or object to the final grades. Objections which are upheld by the Course Coordinator will be communicated to the Supervisor, who will then propose an alternative examiner.

Examiners' marks must not vary more than one Honours band. Where there is a variation of more than one Honours band, in the first instance the marks will be forwarded to the Supervisor(s) and the student who may then contest the appropriateness of the marks. If the marks are uncontested the marks will be accepted by the Honours Advisory Committee and processed in the usual manner. If the marks are contested, the Honours Course Coordinator will consider the grading and where appropriate may decide on a remark by a different examiner, usually external. This examiner will be appointed by the usual process for appointing examiners, as outlined above. On receipt of the third examination report and mark, the two marks that are closest and varying no more than one Honours band will be accepted and used to calculate the Honours award. The third mark will be excluded. In such cases, if considered appropriate by the Honours Course Coordinator, all three examination reports will be made available to the student and supervisor.

If, following the above process, the student is still not satisfied with the Class of Honours awarded, they may appeal in accordance with the Academic Board Appeals Policy for students.

Criteria for thesis or creative work/exegesis marking

Examination criteria will depend on the award in which you are enrolled. The criteria are outlined in the Unit Information Guide for CAR83003 Honours Research III.

Financial assistance from the School

Project costs

There is financial help available from the School for printing and binding costs of theses, as well as other project related costs. The Honours Course Coordinator will inform you of the process and dollar limit for applying for these costs. Only one claim may be made during your Honours enrolment.

Due to university rules project costs cannot include equipment purchases such as laptops or associated items. Books are acceptable items for a claim.

To claim, students must provide original receipts for reimbursement and, with the assistance of a SASS Administration Officer, attach these to a completed Non-staff Expense Claim Form. Please contact the Honours Course Coordinator, and they will put you in touch with the appropriate Administration Officer.

Responsibilities during your Honours research

Responsibilities of the Honours student

1. **Becoming familiar with relevant policies and requirements**

It is up to Honours students to make sure they are thoroughly familiar with the policies and requirements of the Honours program. Students should read this Handbook carefully and discuss any uncertainties with their supervisor or the Honours Course Coordinator.

The 'Student Responsibilities Checklist' at the end of this section is useful for ensuring you are aware of the tasks you are required to complete. Also, see Appendix 5, which has an example of a work program for completing Honours Research.

2. **Meeting commitments agreed with the supervisor**

Both student and supervisor have an obligation to meet commitments negotiated between them at the outset. Two levels of commitment can be considered: baseline commitments, concerned with routines such as attending scheduled meetings on time and submitting drafts as agreed, and higher level commitments such as those relating to active scholarship and intellectual advancement.

3. **Adhering to discipline specific ethical practices in the conduct of research**

It is a responsibility of the supervisor to advise students about the range of discipline specific and ethical practices in the conduct of research, but it is also up to students to ensure that they understand the issues surrounding these practices.

Students need to take care to understand the nature of plagiarism and to realise that it applies to using others' ideas and their words. Any doubts about this should be referred to the supervisor.

4. **Accepting responsibility for content and presentation of thesis or creative work/exegesis**

Students are expected to show an increasing level of independence in making intellectual achievements through their Honours year. It is the responsibility of the student to ensure that the thesis or creative work/exegesis when finally submitted is polished in its presentation and reflects a level of independent intellectual achievement. It is the student's responsibility to make sure the research is presented to an acceptable level of referencing, layout and organisation.

Responsibilities of the Honours supervisor

1. **Assisting with the development of a research proposal and with the integration of coursework and research requirements**

It is important for the supervisor to explain clearly and comprehensively to Honours students the nature of the requirements of a research proposal in the disciplinary area.

The supervisor should be familiar with what is included in the coursework elements of an Honours program. It is critical that the student should achieve effective integration of

coursework and research elements because of the great pressure on the student's time during an Honours program.

2. Establishing and communicating expectations and guidelines

Supervisors build their expectations of what constitutes an Honours year on their own experience as students and subsequent experience in supervision. For students, Honours is a new and potentially intimidating experience. Writing a thesis or developing creative work with an exegesis involves long, sustained effort, often on a solitary basis. Students need the reassurance of knowing exactly what is expected of them and what to expect of their supervisors. The supervisor needs to engage with the student in mapping out mutual expectations, including the learning outcomes and objectives and what the student expects and needs in terms of supervision. Any concerns Honours students may have at the beginning about their existing skills and capacity for Honours level work should be fully discussed.

Supervisors should read the Honours Handbook carefully and use it as a reference for formal expectations and requirements.

It is helpful to make a written or verbal contract about what the mutual responsibilities of the supervisor and student are, even if there is a necessary flexibility about its use. This contract, in the guise of a completed Supervisor – Student Agreement form (Appendix 3) is required at the time the student applies to be part of the Honours program.

Student expectations about the amount of guidance to be provided by the supervisor and the level of independence expected of the student should be discussed openly between supervisor and student at an early stage. Students should not be encouraged to be over dependent on a supervisor, but they should have realistic expectations of regular and continuing feedback and advice. Supervisors vary individually in terms of how much responsibility they are prepared to take for various aspects of the Honours thesis or exegesis/creative work and supervisors should make their preferred approach clear from the beginning. It is important for supervisors to identify their students' levels of preparedness and to reach early agreement about how appropriate skill levels will be achieved.

3. Establishing timelines

Supervisors should recognise the importance of scheduling a realistic timetable or program with students. The timetable should include deadlines because at the end of the Honours year there is a rigid submission date. These timetables need to be flexible enough to accommodate unavoidable setbacks and delays. Timelines should include checkpoints at which progress is reviewed these checkpoint can provide early warning of difficulties and allow supervisors to be proactive in addressing them. Timelines might also take into account that some stages of the research might need more frequent meetings/production of work than others.

4. Conducting supervisory meetings

Supervisors learn from experience what sort of meeting schedule best suits them and the type of research being undertaken. Meeting schedules should also take into account the individual needs of students and their own most effective ways of working. However, an Honours supervisor cannot afford to allow large gaps in the time between supervisory meetings to interfere with the attainment of deadlines.

A clear agenda for supervisory meetings is advisable so that discussions can be used for

intellectual advancement. Meetings are most commonly used for discussing the supervisor's feedback on work already underway, for giving direction towards further work and planning the next steps. It is helpful for supervisors and students to keep notes of what is agreed and planned in each meeting to use as a basis for the next meeting.

Meetings need not always be one-to-one. Sometimes group meetings are helpful to discuss areas of common interest among students and to provide some peer motivation and support.

Students need to see supervisors as being respectful of the time and effort put into the Honours research. Supervisors can demonstrate this respect by keeping appointments, being on time for them, having work ready as agreed and by already having read previous work and being prepared to give constructive feedback. When supervisory meetings take place, the student is entitled to the supervisor's full attention without the distractions of telephone calls and unscheduled visitors.

5. Helping students to write

Writing should commence right from the start of the Honours program and the supervisor should have as early sighting as possible of preliminary work in order to identify any problems which the student might need to address, for example, by seeking the assistance of Academic Skills for problems with expression or other skills.

Prompt feedback on student work is extremely important, whether piecemeal to sections of the research or to drafts of the entire thesis and exegesis. Individual supervisors may employ different strategies to assist students with writing. Some go through submitted material only twice; once for initial feedback and then again at finished draft stage. Others prefer to recycle sections back to students for amendment and further comment as they go. Sometimes this can depend on the specific needs of individual students and their projects. Whichever process is employed, it should be transparently negotiated with the student at the beginning of the Honours program. This enables the supervisor to explain the limits on the amount of assistance available and allows the student to strike a balance between appropriate guidance with writing and independence in developing a personal style.

Some supervisors ask students to keep a reading log, encouraging them to organise reference materials effectively and paraphrase them simply and conceptually. A reading log can be extremely helpful when the student is compiling a Bibliography and finalising referencing within the thesis or exegesis.

6. Selecting examiners and receiving reports

Examiners should be approached as early as possible to ensure their availability and willingness to provide reports by set deadlines. The supervisor should identify and approach examiners, confirm their availability, and pass on details of the examiners to the Honours Coordinator, including their qualifications, brief but relevant biographical details, the student's thesis/exegesis title and a 100-200 word abstract. The Coordinator will use this information to seek confirmation of the examiners from the Honours Advisory Committee. In the event that the Committee does not confirm an examiner, the Coordinator will request a further examiner be nominated by the supervisor.

After the final Honours grade is confirmed by the SASS Honours Advisory Committee, students will be emailed the result along with their examination reports. The supervisor will be copied in this email and may arrange a conversation with the student to review the

report contents.

7. Assisting with publishing

Publishing during the Honours year can be important when the student is applying for a postgraduate grant, although the workload of the Honours program usually means it is unlikely for a student to be able to produce work for publication apart from the thesis or exegetis. However, some students can be encouraged to publish essays and sections out of their theses and supervisors should ideally be able to provide advice about publishing in the discipline.

8. Providing students with advice about scholarships

Supervisors should arrange for any student who wished to proceed to higher degree studies to consult with the Director of Higher Degrees Research Training in the School and with the Director of the Graduate School, to discuss plans and options.

Responsibilities of the Honours Course Coordinator

The responsibilities of the Honours Course Coordinator are:

- the establishment of an Honours Advisory Committee in which the roles and responsibilities of supervisors are discussed and documented, and in which ongoing issues to do with the Honours program can be addressed;
- the training of colleagues to equip them adequately for the varied responsibilities of Honours supervision;
- the preparation and issuing to students of Unit Information Guides for all Honours units;
- the monitoring of the Honours program to ensure consistency with relevant University policies and external standards;
- the monitoring of the Honours program to ensure continuous quality improvement;
- the provision of an Honours Handbook for the Honours Program; and
- assisting in resolving problems or issues that arise for supervisors and students.

Responsibilities of the Honours Advisory Committee

The SASS Honours Advisory Committee (SASS HAC) oversees SASS Honours course administration, including:

- adherence to SCU policy;
- appointment of examiners; and
- the confirmation of final grades prior to the final grade being communicated to Client Services.

The SASS HAC is normally comprised of:

- the Head of School, and
- the Chair of School Board, and
- each of the SASS Honours Program Coordinators, including the SASS Honours Course Coordinator.

Student Responsibilities Checklist

<input checked="" type="checkbox"/>	Activity
<input type="checkbox"/>	Contact the Honours Co-ordinator to discuss your eligibility for entry into the Honours program
<input type="checkbox"/>	Read this Handbook thoroughly and understand all the rules that apply to your program
<input type="checkbox"/>	Write a brief Project Proposal, maximum 2 pages, outlining your research topic
<input type="checkbox"/>	Contact potential Supervisors who are listed in Appendix 1 of this Handbook to discuss your Research proposal
<input type="checkbox"/>	With your potential Supervisor(s), complete a Supervisor – Student Agreement (see Appendix 3 of this Handbook)
<input type="checkbox"/>	Apply to enter the Honours program by submitting your application online: <ul style="list-style-type: none"> • a completed Supervisor – Student Agreement, and • a Project Proposal, and • (only if coming from outside SCU) your academic transcript with your GPA clearly identified.
<input type="checkbox"/>	Respond to any formal offer of candidature from Student Services
<input type="checkbox"/>	Prior to Session 1 commencing, review your Supervisor – Student Agreement with your Supervisor(s)
<input type="checkbox"/>	You are encouraged to attend the SCU Honours Orientation Workshop at Lismore campus that is held prior to Session 1 commencing (date and time to be advised by email)
<input type="checkbox"/>	All students should have organised their access to MySCU before the beginning of Session 1.
<input type="checkbox"/>	Consult with your supervisor to start your literature review
<input type="checkbox"/>	(If applicable) Complete Ethics Committee requirements (your supervisor will help you with this) before undertaking any field research
<input type="checkbox"/>	Understand the examination criteria for your thesis or creative work and exegesis before you begin to write
<input type="checkbox"/>	Undertake and submit the Research Methods unit assignments on time (see the Unit Information Guide)
<input type="checkbox"/>	Meet regularly with your supervisor(s) and submit drafts of your writing regularly
<input type="checkbox"/>	Submit thesis or exegesis and creative work for examination by due date

University policies and services

Important University policies

Information on University policies and rules is contained in the *Southern Cross University Policy Library*. This is available online at <https://www.scu.edu.au/staff/governance/policy/>.

The previous sections of this Handbook, and those below, reference the key policies.

Queries and appeals

A student may query the mark or grade awarded for a piece of assessment submitted during the session (for further details regarding Rules outlined in this section please refer to Rule 3, 'Rules Relating to Awards - Coursework Awards - Student Assessment and Examinations' in the *Policy Library* at <http://policies.scu.edu.au/view.current.php?id=00140>).

In this case, a student should within five working days of notification of the result:

- (i) contact the unit assessor to discuss the matter
- (ii) if dissatisfied with the result of the discussion above, contact the Honours Coordinator for further discussion
- (iii) if dissatisfied with the result of the discussions above, contact the Deputy Head of School for further discussion
- (iv) if dissatisfied with the result of the discussions above, a student may query the final grade for the unit according to Rule 3.14.

A student who wishes to query a final grade in any unit should follow a similar process to that above, within seven working days of notification of the final grade, and as outlined in Rule 3.14.

Should the student not be satisfied with that process, a formal appeal on the grounds outlined in Rule 3.15 'Appeal against a final grade' can be made through the Academic Board Appeals Committee.

Research ethics

Honours students should be aware that their research needs to abide by the requirements of the University's Human Research Ethics Committee. This committee is responsible for approving any research using human participants carried out by members of the University. This includes interviews, questionnaires and surveys, observation and so on. All Research Ethics applications must be authorised by your supervisor, who will be the primary investigator named on your application.

For further information visit the SCU Research Ethics site at <https://www.scu.edu.au/research/research-ethics/human-research-ethics/>.

Academic Integrity and Originality Checking

Students must observe the requirements of fair intellectual dealing, as codified in the University policy on plagiarism.

See Rule 3.17 on 'Academic Integrity' at <https://policies.scu.edu.au/view.current.php?id=00140> for additional information.

All Honours theses and exegeses must be submitted to the Honours Coordinator with a Turnitin originality report. Turnitin is available on the MySCU sites for each Honours unit. For additional details on SCU Policy please refer to the Text Matching Software Policy at <http://policies.scu.edu.au/view.current.php?id=00198>.

Facilities and services

Generally, Honours students are responsible for their own facilities, as with other undergraduate degrees. In some cases, the School can provide some limited access to facilities, such as photocopiers, telephones and computing facilities.

Personal counselling services are available. For latest details visit <https://www.scu.edu.au/current-students/services-and-support/counselling/>.

Academic Skills (AS) is located on the ground floor of the Library at the Lismore Campus, room M1.30 at Coffs Harbour and in Gold Coast Building B. **AS** offers a range of courses and help designed to improve student's learning and academic skills. Typical courses include academic reading, writing and research skills, listening, time management, EndNote and note taking. AS is also available via email at academicskills@scu.edu.au. The AS website is at <http://www.scu.edu.au/academicskills/>.

Student Services provide careers advice, counselling, chaplaincy, student loans and disability support services at Lismore, Coffs Harbour and Gold Coast. In Lismore these services are located in the Plaza, and in Coffs Harbour and the Gold Coast at the Shared Services Hub. Alternatively call 1800 005 687.

The **Library** provides a full range of library and audio-visual services and trained professional staff to assist students to become independent researchers. For contact details for the Coffs Harbour, Lismore and Gold Coast campus libraries please visit <https://www.scu.edu.au/library/contact-us/>.

The **IT Support** service offers support for email problems and MySCU. Support is available on 02 6620 3698 (servicedesk@scu.edu.au) or for Coffs Harbour on 6659 3080 (coffs.servicedesk@scu.edu.au). Outside these areas call 1800 111 890 or visit <https://www.scu.edu.au/technology-services/>.

Appendix 1

SASS Academic Supervisors

To find a potential supervisor please check through the following list and either directly approach a potential supervisor or consult the Honours Coordinator. Please note that you must first consult the permanent staff in your field of research. If you exhaust the possibilities for permanent staff, then you may contact adjunct or sessional staff members.

Supplementary detail on academics' publications is available through the ePubs page listed for most staff members at <https://epubs.scu.edu.au/>. You may also find additional information through staff directory pages at <http://www.scu.edu.au/staffdirectory/>.

Permanent staff

Dr Leticia Anderson

Lecturer in Humanities

BA (Hons) (Sydney), GradCertEdStud (Sydney), PhD (Sydney)

Contact details: (02) 6620 3790; leticia.anderson@scu.edu.au

General Research interests

Critical race and racism studies; Islamophobia, racism and the media; peace journalism; inclusive and transformational pedagogies; cultural competence.

Scholarly production

Critical race and racism studies; Islamophobia, racism and the media; peace journalism.

Current Projects

The evaluation of Islamophobia in Australian political and media discourses; Crafting inclusive and transformational educational experiences

Darren Bryant

Lecturer

BVA (UNE) BFAHon (Griffith) MA (SCU)

Contact details: (02) 6620 3892 or darren.bryant@scu.edu.au

Web: msbrownslounge.com.au

General research interests

Printmaking, artist books, papermaking, drawing, digital imaging, Australian cultural studies, Identity, collaboration, and community engagement.

Current projects

My current projects and creative outputs highlight my ongoing dialogue with new technologies and printmaking. I have extensive exhibition practice both nationally and internationally. My current research combines my current discipline of printmaking, new media, and collaboration. Current projects continue to address ideas about identity associated with social, cultural and

historical inherited gender stereotypes. My work has always tried to question social norms connected to accepted or expected expressions of identity through nostalgic images of historical reference and or popular culture.

Leigh Carriage

Lecturer in Contemporary Music, Voice and Musicology

BA (UNE-NR), BContempMus (Hons)(SCU)

Contact details: 02 6620 3874 or leigh.carriage@scu.edu.au

ePubs: http://works.bepress.com/leigh_carriage/

General research interests

Contemporary popular singing pedagogy, vocal performance, vocal improvisation techniques, vocal artistry, vocal pedagogy and vocal recording.

Current projects

Research on singer songwriter and classical harpist Joanna Newsom; the work of The Pacific Curls, a trio from New Zealand that combines Taonga Puoro (Maori traditional instruments) with voice, ukuleles, percussion, guitars and kalimba, blending contemporary indigenous and traditional Maori musics.

Dr Angela Coco

Senior Lecturer

DipT (BCAE), BAHons (UQ), PhD(UQ), CELTA(Cambridge)

Contact Details: (02) 6620 3038 or angela.coco@scu.edu.au

ePubs: http://works.bepress.com/angela_coco/

General research interests

New religions and spiritual sensibilities; power, gender, identity and community in cultural and organisational change; diffusion and social effects of information and communication technologies; feminist theory and methodology.

Current project

Universal Medicine: an ethnography

Examples of Honours theses supervised

Youth tattooing as a contemporary ritual process

Ayahuasca practitioners in online environments

The connections between action research, individual learning and organisational change

Executive women's beliefs and values

A feminist semiotic analysis of a Christian web site

Associate Professor Grayson Cooke

Course Coordinator Bachelor of Media

BA(Hons) VUW, PhD Concordia

Contact details: 02 6620 3839 or grayson.cooke@scu.edu.au

ePubs: http://works.bepress.com/grayson_cooke/

General research interests

Media art, art/science, the archive, media archaeology, art and geology, materiality, live media performance, the face, human/machine interaction, critical and cultural theory.

Current projects

Research project into Live Audio-Visual Performance in Australia. Research into archival remix and the material image.

Examples of Honours theses supervised

Australian Horror cinema / poly-amory and creative writing / remixable film and surrealism

Dr Sandy Darab

Lecturer

BA (Hons) (UniNewcastle), PhD (UniNewcastle)

Contact details: (02) 6620 3028 or sdarab@scu.edu.au

General research interests

Australian families; Work – paid, unpaid; Welfare; Gender; Time Use; Feminism; Social Policies; Women's housing needs; Slow Scholarship; Countercultures; Environmental Activism.

Current projects

Single, Older Women's Housing Needs; Living in the Flood Zone .

Examples of Honours theses supervised

Matrimonial Deviance; I Would Like to Tell You a Story, But I Am Not Sure If I Can – Forgotten Australians; Rural Youth; The Lived Experiences of Single Parents in Precarious Housing in Tweed Shire; Flatpack Habitat; Home Sweet Home; Carers' Perception of Housing Issues Experienced by Disability Support Pensioners; How did the Howard Government's family and taxation policies affect women?; Over the Celluloid Rainbow: Representations of Gay Men in Mainstream Film.

Dr Emma Doolan

Lecturer

BFineArts (Hons) (QUT), PhD (QUT)

Contact details: (02) 6620 3146 or emma.doolan@scu.edu.au

General research interests

Gothic, Australian Gothic, Modernist literature, theories of space and place, ecocriticism, feminism, popular culture, creative writing practice, practice-led research

Current projects

Regional Australian Gothic with a focus on Australian east coast hinterlands; Northern Rivers Gothic; EcoGothic with a focus on plants and weeds; Ford Madox Ford, Modernist literature, walking, and ecocriticism; a novel blending EcoGothic with psychological thriller.

Dr Fiona Fell

Lecturer

BA (NRCAE), Grad Diploma (U Tas), MA (SCU)

Contact details: (02) 6620 3897 or fiona.fell@scu.edu.au

General research interests

Fiona Fell is a practicing artist and academic. Her commitment to the craft industry is positioned within the field of ceramics and 3D creative arts. Recent work and research engages collaborative practices of an inter-disciplinary nature concentrating on continuous materiality in dialogue with media based art forms such as film, photography and performance.

Recent projects

Recent creative projects that challenge the confines of ceramic sculpture exploring the inner landscapes of work by means of x-ray scans and radiographic imaging devices, revealing quasi-human interiors of uncanny resonance. Video collaborations further explore the creative tension between artwork and artist in ways that blur and question the self-evidence of their mutual embodiment and environment.

Recent collaborative creative outcomes

2013: *La Obra Perfecta*, a short film in collaboration with Raimond De Weerd and Maarten Renes. <http://vimeo.com/69829898>

2012: *Clay Noir*, collaborative film project, Raimond De Weerd and Fiona Fell <http://www.vimeo.com/28741973>. Selected for the 7th Festival Du Film Sur L'argile et le Verre.

2011: *Reload one Night Stack* at Grafton Regional Gallery

2010: *Outskirts of Flame*, a community collaboration in conjunction with the Broken Hill art exchange shape program <http://www.brokenhillartexchange.com/fiona-fell-2.php>

2010: *Select and Save*, a collaboration with Dr.Lyndall Adams at Tweed River Gallery, NSW

Dr Rob Garbutt

Senior Lecturer in Cultural Studies and Written Communication

BSc (Pure and Applied Chem.) (UNSW), MEd (Adult Ed.) (UTS), PhD (SCU)

Contact details: (02) 6620 3350 or rob.garbutt@scu.edu.au

ePubs: http://works.bepress.com/robert_garbutt/

General research interests

Cultural studies; place, identity and belonging; critical pedagogy in higher education; community-engaged research.

Current projects

Critical pedagogy in higher education; place, belonging and ageing; the past, present and future effects of the 1973 Aquarius Festival in Nimbin; making local history; community-engaged research methods.

Examples of Honours projects supervised

Axel Smith – Rethinking Aboriginal cricket history: Stories of ethos, excellence and radical hope
Nyah Harwood – Administrative violence: classifications of sex and gender in Australia
Greg Bork – The culture of rainforest restoration in the NSW Northern Rivers
Nat Rolls-Gordon – Social sustainability: What can we learn from intentional communities?

Dr Kathomi Gatwiri

Lecturer school of Arts and Social sciences (social work & Social Welfare)
BSW, MCounsPsych, PhD(Flinders)
Contact details: Telephone: 07558-93114; Email: kathomi.gatwiri@scu.edu.au

Research interests

Post-colonial studies; Intersectional feminisms; Studies of the body; Trauma (children and women); FGM, gendered and racialized violence; African women and development; Critical race, gender, disability and sexuality studies; Decolonising teaching, research and practice

Current projects

Professional African immigrants' identities and experiences of Australia; Trauma of Children in Out of Home Care

Dr Yvonne Hartman

Senior Lecturer
B. Nurs. (Hons), PhD
Contact Details: (02) 6620 3043 or yvonne.hartman@scu.edu.au
ePubs: http://works.bepress.com/yvonne_hartman/

General research interests

Late capitalism/neoliberalism, social movements, Australian social policy and its effects in the lifeworld, women's housing needs, environmental politics

Current projects

Living in the Flood Zone
Single older women and housing in the Northern Rivers region of NSW.
A community unites: the anti-CSG movement In the Northern Rivers of New South Wales.

Examples of Honours theses supervised

Vanessa Thomas: Surviving Spatial and Structural Injustice: Experiences of single parents living in precarious housing circumstances in Tween Shire, regional NSW
Anita Woods: Home, sweet Home: The price of living in Paradise
Clair Tait: Government and Media Representations of Recidivistic Juvenile Offenders in Queensland: A Foucauldian discourse analysis
Linda Raine – Love, Truth, Right-action, Peace & Non-violence: An exploratory study on young people's perspectives after an education in Human Values (EHV)
Ashlee Noble – Understanding the subjective experience of recreational anabolic androgenic steroid use by males in Australia.

Dr Lynda Hawryluk

Senior Lecturer in Writing

BA, GradDipEd(Secondary), MA(Hons), PhD (UWS)

Contact details: 02 6620 3602 or Lynda.Hawryluk@scu.edu.au

General research interests

Creative production: poetry, short fiction, creative nonfiction

Scholarly production: creative writing and creative practice pedagogy; creative writing workshops; celebrity authors; islomania; Australian coastal Gothic writing.

Current projects

Examining the role of place in writing, specifically poetry about regional Australia. Writing about creativity and creative practice. A poetry collection focused on place and landscape in Central Queensland.

Examples of Honours theses supervised

I have supervised almost 30 Honours candidates in creative writing genres such as poetry, prose, creative nonfiction, film scripts, as well as a number of Honours theses focused on film.

Dr Barry Hill

Senior Lecturer in Contemporary Music

BA (Macquarie), BA(Hons) (Monash), PhD (SCU)

Contact details: 02 6620 3908 or barry.hill@scu.edu.au

General research interests

Dr Hill is a musician and conducts research into all aspects of contemporary music styles and the international music industry. Specialist areas of interest include music technology, music performance, audio production, electronic music, digital media content delivery, and Ethnomusicology.

Dr Matt Hill

Senior Lecturer in Contemporary Music

BA (Macquarie), BA (ContempMus)(SCU), GradDipEd (Melb), BMus(Hons) (JCU), PhD (JCU)

Contact Details: 02 6620 3733 or matt.hill@scu.edu.au

ePubs: http://works.bepress.com/matthew_hill

General research interests:

Music technology, music analysis, composition, film music, new media, collaborative music making practices, contemporary music curriculum and assessment design.

Current projects:

Collaborative composition, recording and performance projects; film music analysis; use of technology in contemporary music education.

Dr Wes Hill

Lecturer in Visual Arts

PhD(UQ), BFineArts(VisArts)(Hons)(QUT)

Contact Details: 02 6620 3291 or wes.hill@scu.edu.au

ePubs: http://works.bepress.com/wes_hill/

General research interests

Modern, postmodern and contemporary art history/theory, aesthetics, practice-led research, film theory, the artist as archaeologist, Jacques Rancière, appropriation and the readymade, art and cultural studies, Dada and Surrealism, fashion, video and installation art.

Current Projects

Currently examining the hipster as a contemporary artistic stereotype, in relation to neoliberal culture and the legacy of Western aesthetics. Related areas include the issue of cultural appropriation and debates concerning ideology versus aesthetics.

Dr Mark Hughes

Professor of Social Work

BSW(Hons) (JCU), PhD (UQ)

Contact details: (07) 5589 3169 or mark.hughes@scu.edu.au

General research interests

Social work and social welfare; aged care policy & service delivery; LGBTI ageing

Current projects

Health and wellbeing of LGBTI seniors; Representations of LGBTI ageing in Australia and UK; Culture change in residential aged care; Innovation and impact of social work and human services research

Examples of Honours theses supervised

Ageing with an intellectual disability

LGBTI issues in education

Andrew Jones

Lecturer

DipFilm&Television (SVAA), BA(Macqu), GradDipComm (UTS)

Contact Details: 02 6620 3164 or andrew.jones@scu.edu.au

General research interests

Film Studies, Media Studies, Latin American Studies, Religion and Postcolonial Studies.

Current projects

In/appropriating Sainthood - the Unbecoming Cause: Melancholy Wonder and Colonial Experience, Discourses of miscegenation in Australian cinema, Postcolonial politics in Hindi popular cinema.

Examples of Honours theses supervised

Gyps Curmi – The Playfully Employed or War on World Crafting

Ku Bell-Todd – Deconstructing the Dream – a critical analysis of David Lynch's Twin Peaks

Glauber Luz – From City of God to Linha de Passe – different proposals in contemporary Brazilian films

Jessica Cook – Little Miss Badass – New Images of Girlhood on Screen

Peter Randall – An ‘Other’ Australian Story – Framing Sexuality, Health and Disease

Alana Rauert – The Politics of Narrative: the case of community TV

Jim Dene – Best Before 1900 Science Fiction Screenplay

Composite Theses

Sarah King – *Wings* short film project & exegesis discussing the technique of predominantly non-verbal video as a technique to give voice to the settlement experiences of young African people in Lismore.

Scott Sowter – *The Devil, Walketh About* short film project & exegesis entitled: Religious Terror: Christianity and Christian Iconography in Horror Films.

Dr Erika Kerruish

Lecturer in Cultural Studies

BA(Hons)(ANU), PhD(UNSW)

Contact details: (07) 5589 31672 or erika.kerruish@scu.edu.au

General research interests

Cultural studies; phenomenology; sensory studies; science and technology studies.

Current projects

Affect, expression and perception in social robotics

Dr Lisa Milner

Senior Lecturer

BA Hons (UTS), PhD (Uni of Wollongong)

Contact Details: lisa.milner@scu.edu.au

ePubs: <http://scu-au.academia.edu/LisaMilner>; http://works.bepress.com/lisa_milner

General research interests

Labour History; Film History; Media Studies; Australian 20th-century History.

Current projects

Labour history; Radical theatre history.

Associate Professor Annie Mitchell

Contemporary Music Program

Course Co-ordinator Bachelor of Contemporary Music (Honours)

Ph.D. (SCU), Master of Education (UNE, Adult Education in Music), DipEd (UQ), BA (Music) (UQ)

Contact Details: 02 6620 3910 or annie.mitchell@scu.edu.au

General research interests

Third stream composition, contemporary music theory, contemporary musicology, music careers/entertainment on cruise ships, music and tourism, edutourism, jazz piano and composition, double bass composition, film score composition, lifelong learning, music pedagogy.

Current projects

Research Projects: Best practice for delivering practical music instruction through group teaching; Training contemporary music students for careers as musicians on cruise ships; Training contemporary music students for careers as secondary school music teachers; Researching the composition of the musical 'The Impossible Dream'; Teaching advanced contemporary music theory through current repertoire; Conducting, leadership, musical direction and performance in community music ensembles and its relation to music pedagogy.

Creative Works Projects: Double bassist Lismore Symphony Orchestra, North Queensland Philharmonic Orchestra and Clarence Valley Orchestra; Pianist/keyboardist with Northern Rivers Big Band; Composing arrangements for big band, orchestra and ensembles.

Examples of theses supervised

Combination of composition, recording original works and related exegesis; music on cruise ships.

Jazz-fusion bass performance, composition and recording creative work project with related exegesis.

The performance, composition and improvisation style of jazz saxophonist Joe Henderson and his influence on contemporary jazz saxophonists. This project includes the composition, performance and recording of a series of original jazz saxophone works and a related musicological exegesis.

Analysis and composition of music based on non-musical sound sources.

Composition and performance of post-rock music and progressive rock.

Dr Angela Nunn

Associate Lecturer

BEd(Syd), BSocSc(Hons)(SCU)

Contact details: (02) 6659 3173 or angela.nunn@scu.edu.au

General research interests

Governmentality, community development, social policy, public housing, power relations.

Current projects

Governing the estates: the deployment of 'community' on public housing estates; how policy problems are constituted; community in social policy; power relations in community development practice.

Dr Elizabeth Reimer

Senior Lecturer

PhD(UNISA), BCWelf(Hons)(UWS), BA(Welfare Studies)(UWS), DipTeach (UNSW)

Contact details: (07) 5506 9369 or liz.reimer@scu.edu.au

General research interests

Family support, prevention and early intervention dimensions of the child wellbeing continuum, social network analysis relating to child protection, child neglect, and workforce issues such as relational practice and critical self-reflection.

Current projects

Exploring the client-worker relationship in Men's Behaviour Change Programs Project;
Pathways to support for parenting challenges within the 2484 area; It takes a town – Who are you connected to?

Dr Jean S. Renouf

Lecturer in Politics and International Relations

PhD (LSE)

Contact details: (02) 6620 389 or jean.renouf@scu.edu.au

https://works.bepress.com/jean_renouf/

General research interests

International relations; peace and war; security; non-traditional security; international aid work; global inequality; climate change.

Current projects

Climate change and community insecurity; international aid agencies' security; geopolitical analysis; critical thinking.

Examples of Honours projects supervised

Dakota Hotham – A Liberalist Comparative Analysis of the Successes and Failures of RAMSI and INTERFET. Lessons for Future Australian-led Foreign Interventions.

Dr Gregory P. Smith

Lecturer

BSocSc (Hons) (SCU), PhD (SCU)

Contact Details: (02) 6620 3477 or gregory.smith@scu.edu.au

Research: https://works.bepress.com/gregory_smith007/

General research interests

Forgotten Australians; out-of-home child care in Australia; homelessness and social justice issues

Current projects

Forgotten Australians and first-time parenting

Jeanti St Clair

Lecturer in Digital Media and Communications

BA (Creative Writing and Sociology) (Deakin University), MA (Journalism) (UTS), Graduate Certificate Academic Practice (SCU), PhD (enrolled) University of Wollongong

Contact details: (02) 6620 3126 or jeanti.stclair@scu.edu.au

Publications: https://works.bepress.com/jeanti_stclair/about/#

ORCID: <http://orcid.org/0000-0002-9254-5395>

General research interests

Journalism practice, audio journalism, and locative place-based media, journalism literacy

Current projects

Locative audio walks as transformative experiences; practice-based research; journalism practice in disrupted times; authentic learning experiences in tertiary courses.

Associate Professor Adele Wessell

BA Course Coordinator, Historian

BA(Hons) (UNSW), PhD (UNSW)

Contact details: (02) 66203946 or adele.wessell@scu.edu.au

ePubs: http://works.bepress.com/adele_wessell/

General research interests

Food studies, environmental history, transnational history, US and Australian cultural histories.

Current projects

Landed Histories: Biographies of land and food production in the Northern Rivers; regional food histories; native foods; teaching and learning.

Examples of Honours theses supervised

Anthony Yeates – History of unemployment in Australia

Nick Mattingly – History of sugar industry in northern NSW

Janice Slater – Aboriginal identity and place

Karyn Rendall – History of timber houses in Ballina.

Dr Louise Whitaker

Lecturer, Social Welfare/ Social Work

BSocWk (UQ), MSocWk (UQ), PhD (USyd)

Contact details: 07 5589 3160 or louise.whitaker@scu.ed.au

General research interests

Social work practice and education

Current projects

Reflective practice; Social inclusion of women from refugee backgrounds in regional communities; Preparing future social welfare/ workers to practice effectively in a neo-liberal environment.

Adjunct and sessional staff

To find a potential supervisor please either consult the Honours Coordinator, or first consult the permanent staff in your field of research. If you exhaust the possibilities for permanent staff, then you may contact adjunct or sessional staff members.

Dr Nell Cook

Sessional Academic

PhD Writing, BA (Hons, First Class) (SCU)

Contact details: 66203790 Email nell.cook@scu.edu.au

General research interests

Creative production: novels and novellas, short fiction.

Scholarly production: Creative writing pedagogy and practice; the role of the Gothic in Australian fiction; Australian fiction – magic realist elements; Australian crime genre

Current projects

Creative fiction novel using strategies of the gothic, thematically focused on forgiveness.

Examples of Honours theses supervised

Michelle Richards – Composite creative writing thesis - memoir

Peter Booth – Gothic and Dark Romantic Fiction

True Margash – The Supernatural and Postmodern Feminist Fantasy

Luke Dunne – Cultural identity in Australian and East Asian magical realism'

Dr Iris Curteis

Sessional Academic in Creative Writing & Humanities (Core Units)

BA SCU, BA(Hons) UNE, PhD SCU

General Research interests

Novels and Novellas, Oral Storytelling traditions; Folktales

Scholarly production

Australian First Nation Writing; Indigenous Realism; Magical Realism; Gothic Writing; Oral Storytelling; Folktale Research; Storytelling and Community Building – liminal space and plural reflexivity

Current Projects

I'm completing a novel, *Watermarks*, using narrative and stylistic devices such as shifting tense, écriture féminine, gothic elements and magic realism, to allow the ordinary and commonplace to take on new, vivid, disturbing and (hopefully) enlightening features without rationalisation.

Honours supervision

Shelley-Anne Smith – *Gothic: We Need a Hero* accompanying the novella *Repentance Creek*

Nigel Hayes

Sessional Academic

BA (Hons, First Class)(SCU), Grad Cert Higher Education (SCU)

Contact details 0266203936 or nigel.hayes@scu.edu.au

General Research Interests

Cultural studies; food ethics, cultural controls on perception, self-governance, entomophagy, social entrepreneurship, ecological and economic sustainability,

Creative production: novels and novellas

Scholarly production: cultural studies pedagogy and practice, ethics of food production and consumption

Current projects

Completing creative novel (thematically focused on entomophagy) and exegesis for PhD

Dr Jim Hearn

Sessional Academic in Creative Writing & Communication and Cultural Studies

BA (Hons – 1st class) (SCU), PhD (UTS)

Contact details: 02 6626 9310 or james.hearn@scu.edu.au

General research interests

My research interests include transgression, addiction, and hospitality. I explore those themes through cultural studies and creative writing approaches and am interested in how academic research is published both commercially and through peer review. I have a writing credit on the film *Chopper* (2000); a published memoir *High Season* (Allen & Unwin 2012); and a novella *River Street* (2012) published by Griffith Review (paperback) and Text (eBook); as well as a number of academic publications.

Current research

The Home Project: How do transgression, addiction, and hospitality intersect and coalesce at the Winsome 'homeless shelter' in Lismore, in both the lived experience of people who frequent the Winsome, and in the architectonic spaces of the former hotel?

Example of Honours research supervised

Nicholas Taylor – *Becoming Masculinities*, Fictocritical thesis

Adrianna Bonnano – *Kamafooda*, Composite creative writing thesis

Violette Rose-Jones – *Dharma*, Autoethnographic cultural studies thesis

Paul Steiner (Co-supervisor) – *Vincent Lingiari*. Composite creative writing thesis

Alanna Horgan, *Odium: a novella and exegesis*, Composite creative writing thesis

Dr Mandy Hughes

Sessional academic in Sociology and Media Studies.

BA(ANU), MLitt(ANU), GradDipEd(UC), PhD (SCU)

Contact Details: 02 66593945 or amanda.hughes@scu.edu.au

Publications: https://works.bepress.com/mandy_hughes/

General research interests:

Refugee studies, effectiveness in international development, communication for development, documentary studies and production, visual anthropology, sociology of food, sociology of health.

Current projects:

PhD 'The last refuge: food stories from Myanmar to Coffs Harbour'. Documentary and thesis using focused ethnography and participatory visual methods.

Robert Lingard

Sessional Academic in SASS, SCU Pastoral Care Coordinator

BSc (Hons) (UNSW), BD (MCD)

Contact details: robert.lingard@scu.edu.au

General research interests

Sociology of justification and the placement of values; Critical Realism; Sense-Making Methodology; human artificial reproductive technologies; student support in higher education; student retention and success in higher education; tertiary education chaplaincy.

Current projects

Human reproductive cloning and values in Australian public policy debate; Spiritual resources, and spiritual interventions within higher education.

Dr Martin Renes

Adjunct Lecturer in Postcolonial English Literatures, University of Barcelona

BA, MA (First Hons), PhD (First Hons) (U. of Barcelona, Spain)

Contact details: 02 6621 3952 or mrenes@ub.edu; martin.renes@scu.edu.au

General research interests

Creative production: poetry, scripts, illuminated sculpture

Scholarly production: Australian literature and film through the lens of Cultural Studies

Current projects

Indigenous Australian literature and identity formation; Postcolonial crime fiction (Australia, South Africa, New Zealand)

Examples of Honours theses supervised

Pau Varela Rodríguez – Shooting the Other: Representations of Aboriginal and Torres Strait Islander Masculinities in 21st Century Australian Cinema

Appendix 2

Honours project proposals from SASS staff

You may have your own Honours project in mind. If so, what you need to do before applying for Honours is to identify a supervisor to work with from Appendix 1 of the Honours Handbook, contact the staff member, discuss your proposed project, and work up a one-page project proposal.

If, however, you are open to other possibilities, or are uncertain about what to do, the Honours projects that follow have been suggested by School of Arts and Social Science academics. If you are interested in a topic, please contact the academic to discuss possible directions for a research project proposal.

The projects are listed alphabetically by staff member.

New Media Art and the Archive

Associate Professor Grayson Cooke (grayson.cooke@scu.edu.au)

This project is an investigation into the uses new media artists in Australia make of archival materials. Archives exist on personal, organisational and governmental levels; they might consist of documents, images, digital files or audio-visual materials, and they may be stored in attics, offices or large national repositories such as the National Film and Sound Archive. These materials constitute different forms of personal and social memory, and are frequently explored and exploited by media artists seeking to uncover the way materials from the past can be made to be relevant in the present and the future. What are some of the ways archival materials are used, remixed and re-presented by artists in Australia? How are notions of personal and social memory negotiated through this remix process? Do new media and Web 2.0 technologies change the way artists engage with the archive?

Earth

Dr Rob Garbutt (rob.garbutt@scu.edu.au)

In 1973 an ensemble of Lismore High School drama students and their teacher, Peter Derrett, took their self-written, largely improvised theatre production, *Images of Man*, to the Aquarius Festival in Nimbin. By 1974 they had redeveloped this into *Earth*, a production which explored ecological and social sustainability in the shadow of the Cold War. In this project you will develop a research direction that could draw on the original script, film projections and soundtrack for *Earth*, as well as possible interviews with the cast members, stage crew and director, 40 years on. A range of research approaches are possible, from creative-based research to qualitative research dealing with fears in the present, dreams for the future, and their realization.

Aquarius and beyond

Dr Rob Garbutt (rob.garbutt@scu.edu.au)

The May 1973 Aquarius Festival in Nimbin, NSW, was a regional and national catalyst for change. From home-birth to farming, from building to local markets, from eating to social relations and beyond, this Festival, organised by the Australian Union of Students, provided a stimulus for 'alternative' thinking and action on a kaleidoscopic range of social and cultural practices. Your project would focus on a particular theme that interests you (examples include: the children and grandchildren of Aquarius; technological innovation and sustainability; activism, social movements, peace-building; local, national and global connections; 'alternative'–'straight' encounters; rethinking belonging; the relationships between past, present and future).

Investigating residents' perceptions of caravan parks as permanent housing

Dr Yvonne Hartman and Dr Sandy Darab (yvonne.hartman@scu.edu.au, sandy.darab@scu.edu.au)

It is known that caravan parks have been used as a form of permanent housing for many years, usually by those from a low socioeconomic background. This project would investigate how caravan park residents in the Northern Rivers perceive the suitability of this housing option.

Lesbians' housing needs

Dr Yvonne Hartman and Dr Sandy Darab (yvonne.hartman@scu.edu.au, sandy.darab@scu.edu.au)

At the recent forum on women's housing needs in the Northern Rivers, concern was expressed by lesbians regarding issues of exclusion in relation to housing. This project would seek to interview lesbians about their housing needs.

The lived experience of housing stress in the Northern Rivers region

Dr Yvonne Hartman and Dr Sandy Darab (yvonne.hartman@scu.edu.au, sandy.darab@scu.edu.au)

In the current economic climate and housing affordability crisis, it has been well established that a significant proportion of households are experiencing housing stress, which is defined as housing costs exceeding 30 per cent of disposable income. This project would explore the lived experience of those living in housing stress in the Northern Rivers region.

SASS Solar Sound System interactive research project

Dr Barry Hill (barry.hill@scu.edu.au)

To commence in 2012, this project will involve SCU School of Arts and Social Sciences academic staff and students working with industry partners Creative Environment Enterprises and Rainbow Power Company to design and build a mobile solar powered audio/visual production system. The Project will set up a teambuilding 'work integrated learning project' that involves SCU contemporary music, visual art and design, and media undergraduate students working together to develop the design and production elements of the project. The aim of the project is to develop a 'think green' ethos within the Australian music industry and to promote

best practice in solar /alternative power generation and efficient audio-visual technology. The project will result in the construction of SCU owned technology that will feature the latest in efficient audio amplification technology and LED lighting.

An analysis of a method of learning and its relationships to different musical genres

Dr Barry Hill (barry.hill@scu.edu.au)

Scope of study: Music, Musicianship, Music Performance and Music Education Methodology. Music Composition, European and Non-European Musical Forms, Afro-Cuban Music, West African Music.

Research Questions: How do music-learning paradigms differ within different musical traditions? How are compositional features of specific musical genres reflected in the dominant learning paradigm of each genre? What are the difficulties in translating musical genres through different learning Paradigms? Is it possible to construct hybrid methodologies of music education that assist this process? Define and analyse 'Triangles' – a specific music learning paradigm.

This project researches the important elements of a specific music education learning paradigm, with relevance to three specific music genres; West African Music, Afro-Cuban Music and Western European Music. Possible project aims include: finding relationships between the main features of each musical genre and how these features are reflected in different music learning paradigms originating in the cultural or traditional context of each genre; analysing a particular method of learning and explore its application in a specific musical context; or an evaluation of the effects of the application of a method of learning on performance and composition outcomes.

Researching family work practice in New South Wales

Dr Liz Reimer (liz.reimer@scu.edu.au)

I have a selection of research projects focused on generating findings that add to the body of professional and/or academic knowledge about family work practice. These project ideas have been identified as important and useful for family work practice by family support services throughout NSW, as well as by NSW Family Services Inc., the peak body for family services in NSW. The services anticipate that the research findings will have real life professional implications and support their practice. The projects focus on a variety of aspects of family work, including policy, as well as historical and current practice. Some involve no interviews (for example, literature reviews, secondary data analysis or documentary analysis). Others involve interviews with people who are considered 'not vulnerable' (such as managers, supervisors and workers) about issues that have minimal emotional impact. Alternatively, if you have an idea for a research project relating to family work practice I am happy to discuss this with you.

Public Art, Sustainability and Habitat

Fiona Fell (fiona.fell@scu.edu.au)

Land Literacy involves being able to read the state of health of a physical environment. Responding to the potential for art/science interfaces, the Visual Art and Design program established a relationship with Environmental Science and Management to investigate the potential of a Center for Art and Land Literacy (CALL). Projects have included art practice and

environmental interventions, ranging from forms of enviro-cultural jamming to investigating the role art can play through semi-permanent and ephemeral art working strategies, each of which highlight issues of sustainability and habitat.

Appendix 3

Supervisor – Student Agreement

Please use the version of this form that is available on the SASS Honours site at <https://www.scu.edu.au/school-of-arts-and-social-sciences/pages/applying-for-honours/#d.en.127179>.

Southern Cross University
School of Arts and Social Sciences

Supervisor – Student Agreement

This agreement is to be completed by both candidate and supervisor(s) and included with the student’s application to enrol in an Honours Degree. The arrangement can be changed at any time, particularly if there is a change of supervisor. Any new agreement should be lodged with the Honours Coordinator.

This is an agreement made in good faith between the following people. By signing, supervisors and co-supervisors agree to act in those roles for the student in the area designated for their thesis.

Candidate signature: _____ Date: _____
Candidate name: _____ Student number: _____

Principal Supervisor signature: _____ Date: _____
Principal Supervisor name: _____

Co-Supervisor signature: _____ Date: _____
Co-Supervisor name: _____

Honours Coordinator signature: _____ Date: _____
Honours Coordinator name: _____

1. Contact and communication between supervisor(s) and student

Mode of Contact	Principal Supervisor	Co-Supervisor
Face-to-face hours every <input type="checkbox"/> week <input type="checkbox"/> 2 weeks <input type="checkbox"/> month hours every <input type="checkbox"/> week <input type="checkbox"/> 2 weeks <input type="checkbox"/> month
Telephone	<input type="checkbox"/> weekly <input type="checkbox"/> 2 weekly <input type="checkbox"/> monthly	<input type="checkbox"/> weekly <input type="checkbox"/> 2 weekly <input type="checkbox"/> monthly
email	<input type="checkbox"/> weekly <input type="checkbox"/> 2 weekly <input type="checkbox"/> monthly	<input type="checkbox"/> weekly <input type="checkbox"/> 2 weekly <input type="checkbox"/> monthly
other (specify)		

Notes: _____

2. Responsibility for contact

(Who initiates regular contact? Who will initiate contact when regular contact does not occur?)

3. Publication arrangements

	Principal Supervisor	Co-Supervisor
Candidate to be sole author on all publications	<input type="checkbox"/>	<input type="checkbox"/>
Supervisor to be included as co-author <i>only</i> when significant contribution is made	<input type="checkbox"/>	<input type="checkbox"/>
other arrangement (specify below)	<input type="checkbox"/>	<input type="checkbox"/>

4. Any other arrangements between candidate and supervisor(s)?

- No
- Yes (specify below)

5. Project proposal

With this completed form, please attach a one page Project Proposal. **Briefly** outline the broad area of the proposed investigation, the general research question(s), and the proposed design and methodologies (if you know them at this stage). This proposal must be discussed with your supervisor prior to applying for Honours candidature, and forms part of this good faith agreement. If you intend applying for an Honours Scholarship, ensure your proposal also clearly addresses the scholarship criteria.

Appendix 4

Preparing a research proposal for SASS Honours applications

Length and purpose of the proposal

Research proposals for Honours applications should be one or two pages.

The proposal is a preliminary outline of what you intend to do for your Honours project. It is used to communicate your project idea with your potential supervisor(s) and Honours Coordinator, and to demonstrate you are well organised with your ideas. Potential supervisors like to be approached with a draft proposal. Typically, after consulting with a potential supervisor you will redraft the proposal.

Your Honours application proposal is provisional so we expect it will change as time goes on.

The things that should be in your proposal

Your name

Title: Give your project a title.

Proposed supervisor: This is the person who has agreed to be your supervisor and will complete a “Student – Supervisor Agreement” form with you to be used in your application. Some students may have a principal supervisor and a co-supervisor.

Background: Honours is a *research* training degree, so your project needs to be framed in terms of an *enquiry* into something. Briefly describe the context for your project and then outline the specific problem, issue or area of practice you will investigate. State why you think the project matters. Creative researchers may refer to previous creative works that can be more fully described or represented in an Appendix, but this is optional.

Objectives: What, specifically, are you planning to investigate? This can be written as a statement or a question, followed by additional details. A typical opening sentence in this section starts: “The purpose of this research project is to (investigate/answer the question)...”. This could be followed with smaller, more specific objectives, including the project outputs. Outputs might include a thesis or creative work(s) and an exegesis. If you are proposing a component of your output that is other than text, such as visual art and design, media, or a soundwork, outline the extent of this output. Be as clear as you can in this section, as it is the key to others understanding your project. This may require you being clearer than might be comfortable at this stage: remember that the project can change.

Method: State what you will do in your project, or how you will conduct your research? You might, for example, conduct a survey; engage in a specific creative practice combined with theoretical research; or conduct a critical, theoretical analysis from a particular disciplinary perspective. The possibilities are limitless. This section can include the theoretical stance you will take. In this section you might also include the resources you need in order to undertake your research, for example, a music studio, a kiln or a sound recorder for interviews. Issues regarding such resources should be raised in discussions with your potential supervisor(s).

References: All literature cited in the proposal must be properly referenced.

Appendices: Use an appendix to provide additional details. For example, creative researchers who have not studied at SCU may be required to append a piece of writing, images of work, or a CD or DVD of a film or performance. SCU students may also do this. This previous creative work should be mentioned in "Background". The Appendix will extend your proposal beyond one or two pages.

Appendix 5

Program for completion of Honours Research

Figure 1 outlines a program for completion of a traditional Thesis full-time. It depicts the work that needs to be accomplished each fortnight from commencement in February to completion in November. The program necessitates a consistent commitment and concerted effort throughout the year. This is intended as a guide and may be varied according to the particular needs and Honours program of students and supervisors.

Figure 1: An example of a program for completion of a traditional thesis

Fortnight	FEB	MARCH	APRIL	MAY	JUNE	JULY
1	Identify topic area. Narrow to research question. Contact supervisor. Discuss	Prepare research proposal.	Complete literature review. 1st draft of literature review	Develop data collection instrument or set up interviews. Revise literature review chapter. Collect data.	Write first draft of Methodology chapter. Submit 1st draft Methodology chapter to supervisor.	Complete data analysis. Discuss with supervisor.
2	Commence literature review. Refine question.	Discuss proposal with supervisor. Submit research proposal. Ethic's approval.	Submit literature review to supervisor. Read Methodology literature.	Discuss data collection. Complete data collection. Discuss with supervisor.	Begin data analysis.	Write up data analysis and submit to supervisor. 2nd draft Methodology chapter.
Fortnight	AUG	SEPT	OCT	NOV	Research Training Scholarship (RTS)	
1	1st draft Conclusions chapter and 2nd draft of Data Analysis chapter to supervisor.	2nd draft Conclusions chapter. Prepare reference list, contents page, etc.	Revise all chapters. Submit 1st full draft to supervisor	Submit by 1 November OR Submit by 1 October if applying for an RTS.	Applications for RTSs to undertake PhD studies close on 31 st October and can be made through SCU's Graduate School.	
2	1st draft Introductory chapter and submit to supervisor.	2nd draft Introductory chapter.	Revise as suggested.			

Assumptions

- February to November time frame
- 5 chapter traditional thesis with a field-work and data analysis component
- Chapter turnaround within 2 weeks of submitting to supervisor.

Some advice

It is surprising how quickly each fortnight passes and how a failure to work steadily to schedule, soon results in falling behind. A snowballing effect of this, if it is not quickly arrested, creates the onset of stress, then panic and eventually resignation and loss of motivation and confidence.

Although Figure 1 indicates monthly contact with Supervisors, you may be in contact your Supervisor weekly and at any stage during the Research. Phone, e-mail or come in person. When in doubt, ask. When you need feedback, get in touch. There are likely to be times during the Research when you feel your project is becoming unmanageable or when you start to become uncertain about where it is heading or when you have to re-shape some aspects of the study. In these and similar circumstances, your Supervisor is the person to contact. Supervisors are there to help so it is up to you to stay in touch.

You should bear in mind that the Supervisor may be taking differing approaches at different stages of the Research. At times, the role is to help with ideas and possibilities, to encourage and to facilitate. At other stages, the role involves providing critical feedback on your work, the 'critical friend' role.

Finally, you need to bear in mind the Supervisor's workload and the implications this has for turnaround time. Although Figure 1 suggests that you should be producing work, submitting it and having it turned around in two weeks, you need to negotiate this with your supervisor. You cannot assume that your work can be dealt with immediately, and you should therefore allow adequate turnaround when submitting drafts.